

1 71 *Vespr.*
cresc.

72 *sostenuto*
sf *p cresc.* *sf* *dim.*

73 *sostenuto*
p *dolce* *poco cresc.* *sf* *p* *a tempo*

74 *p*

cresc. *G. P.* 75 *V*
f *mf*

76 *p* *cresc.* *mf* *dim.* 77 *tr* *f*

5 *pizz.* *G. P.* 78 *Prestissimo.*
cresc. *sf* *p* *3* *p* *arco*

79 *sf* *p* *mf* *cresc.* *f* *cresc.*
ff *p* *pizz.* *pp*

À MONSIEUR M. POPOW.

Quatrième
QUATUOR
pour deux Violons, Alto et Violoncelle

par
Serge Im. Caméniow.

OP. 13.

Partition Pr. R. 2.00

Parties séparées Pr. R. 3.50

Réduction pour Piano à quatre mains par l'Auteur Pr. R. 3.50

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M. P. BELAÏEFF, LEIPZIG.

1903

St. Petersburg, dépôt général chez J. Jurgenson, Morskaja 9

№ 2458, 2459.

Inst. Lit. de C. G. Rosen, G. m. b. H. Leipzig

Serge Iw. Tanéïew; Op. 13.

Allegro con spirito. ♩ = 108.

1

2458

Violino I.

Violino I. Musical score for measures 57-63. The score is written for a single violin part. Measure 57 begins with a piano (*p*) dynamic. Measure 58 includes a mezzo-piano (*mp*) dynamic and a diminuendo (*dim.*). Measure 59 starts with mezzo-forte (*mf*) and ends with a crescendo (*cresc.*) and forte (*f*). Measure 60 features fortissimo (*ff*) and sfz (*sf*) dynamics. Measure 61 includes sfz (*sf*) and piano (*p*) dynamics. Measure 62 is marked piano (*p*). Measure 63 begins with piano (*p*) and ends with a piano *espr.* (*a trè battute*) instruction.

Violino I.

Violino I. Musical score for measures 7-13. The score is written for a single violin part. Measure 7 begins with piano (*p*) and includes a crescendo (*cresc.*). Measure 8 starts with fortissimo (*ff*) and includes a piano (*p*) dynamic. Measure 9 features *espr.* and piano (*p*) dynamics. Measure 10 includes *poco cresc.*, *dim.*, *pp*, and *p dolce* dynamics. Measure 11 starts with *mf* and includes a piano (*p*) dynamic. Measure 12 begins with piano (*p*) and includes a crescendo (*cresc.*) and sfz (*sf*) dynamics. Measure 13 starts with fortissimo (*ff*) and includes a piano (*p*) dynamic.

Violino I.

pscherzando

sf sf p

14

cresc. dim. pp

15

con calore

ff

dolce

p

16

dim. pp poco cresc. dim.

17

pp cresc. dim. pp p

dolce cresc. f dim. p

18

cresc. ff

energico

sf sf sf sf sf sf

19

p

Violino I.

IV.

Presto. (♩ = 138.)

p

mf p cresc. f

p

52

f sf f sf

sf sf sf sf sf sf

53

sf p cresc. sf

G. P. 54

f p 1

mf

p cresc. f p

3

55 7 56 Viol. II.

1 2 3 4 5 6 7

Violino I.

Violino I musical score, measures 41-51. The score is written for Violino I and includes various dynamics and articulations. Measures 41-43 show a melodic line with dynamics *f*, *sf*, *p*, *cresc.*, and *mf*. Measure 44 features a *p dolce* section. Measures 45-46 show a *cresc.* leading to *f* and *dim.*. Measures 47-48 include *pizz.*, *arco*, *p dolce*, and *morendo*. Measures 49-51 show a *tr.* (trill) and *cresc.* leading to *pp*.

Violino I.

Violino I musical score, measures 20-25. The score is written for Violino I and includes various dynamics and articulations. Measures 20-21 show a melodic line with dynamics *espr.*, *dim.*, and *p*. Measure 22 features a *poco cresc.* section. Measures 23-24 include *calando*, *dim.*, *morendo*, and *ppp*. Measures 25-26 show a *cresc.* leading to *f* and *dim.*.

Adagio espressivo. ♩ = 50.

II.

Violino I musical score, measures 20-25. The score is written for Violino I and includes various dynamics and articulations. Measures 20-21 show a melodic line with dynamics *p* and *poco cresc.*. Measures 22-23 include *mf*, *p*, and *cresc.*. Measures 24-25 show a *espr.* section with *f* and *dim.*. Measures 26-27 include *sul G.*, *p cresc.*, and *pp*.

Violino I.

p cresc.
f dim.
p
cresc.
 [26] *sul G. molto espr.*
p
mf
 [27] *espress.*
p
cresc.
mf
cresc.
p
tr.
cresc.
f
dim.
 [28]
p
 [29] *mbrendo*
pp
espr.
p cresc.
f
ten.
ten.
ten.
 [30]
mp
dim.
p
cresc.
dim.
p

Violino I.

Allegro molto. (♩ = 80)

III.

Viol. II.

cresc. mf dim.
p
mf
p
cresc.
mf
cresc.
ff dim.
ppp
ff
sf
sf
sf
sf
sf
 [31] *dolce*
p
mf
p
cresc. mf dim.
p
dolce
p
dim.
dim.
 [32] *pp*
 [33]
 [34]
 [35]
 [36]
 [37]
 [38]
 [39]
 [40] *9*
dim.

Violine II.

74 *p* *pizz.*

75 *cresc.* *f* *G. P.* *mf* *cresc.*

76 *mf*

77 *mf* *f* *cresc.* *sf*

78 *p* *f* *cresc.* *sf*

79 *pizz.* *G. P.* *arco* *Prestissimo.* *cresc.* *f* *sf* *sf* *sf* *sf* *mf* *cresc.* *f* *ff*

p *pp*

À MONSIEUR M. POPOW.

QUATROUR
pour deux Violons, Alto et Violoncelle

Serge Iw. Cameriew.

OP. 13.

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1903

St. Pétersbourg, dépôt général chez J. Jurgenson, Morshkaia 9

Nos. 2458, 2459.

Inst. Lit. de C. G. Rosen, G. M. M. Leipzig

5^{ème} Quatuor.

Violino II.

I.

Serge Iw. Tanéïew, Op. 13.

Allegro con spirito. (♩ = 108)

Musical score for Violino II, Part I, measures 1-5. The score is in G major (one sharp) and 2/4 time. It begins with a piano (*p*) dynamic and a tempo marking of "Allegro con spirito. (♩ = 108)". The first measure is marked with a first ending bracket [1]. The second measure is marked with a first ending bracket [1]. The third measure is marked with a first ending bracket [1]. The fourth measure is marked with a first ending bracket [1]. The fifth measure is marked with a first ending bracket [1]. The score includes various dynamics such as *p*, *f*, *dim.*, *cresc.*, *ben tenuto*, *dolce*, *schierzando*, *poco cresc.*, *dim.*, *pp*, *ff*, *dolce*, and *espr.*.

Violino II.

Musical score for Violino II, Part I, measures 65-73. The score continues in G major and 2/4 time. It begins with a piano (*p*) dynamic and a tempo marking of "Allegro con spirito. (♩ = 108)". The first measure is marked with a first ending bracket [65]. The second measure is marked with a first ending bracket [66]. The third measure is marked with a first ending bracket [67]. The fourth measure is marked with a first ending bracket [68]. The fifth measure is marked with a first ending bracket [69]. The sixth measure is marked with a first ending bracket [70]. The seventh measure is marked with a first ending bracket [71]. The eighth measure is marked with a first ending bracket [72]. The ninth measure is marked with a first ending bracket [73]. The score includes various dynamics such as *p*, *f*, *dim.*, *cresc.*, *ben tenuto*, *dolce*, *schierzando*, *poco cresc.*, *dim.*, *pp*, *ff*, *dolce*, and *espr.*.

Violine II.

56

p

57

58

1

59

1

mp

mf

f

cresc.

ff

60

fff

sf

sf

sf

sf

sf

sf dim.

sf

61

1

p

pp

62

p

63

1

(a trè battute)

p

scherzando

64

poco cresc.

espr.

6

cresc.

f

sf

dim.

p

cresc.

7

ff

sf

8

f

energico

p

9

dim.

pp

p

poco cresc.

1.

p

2.

poco cresc.

dim.

pp

10

p dolce

pizz. arco

sf

mf

dim.

11

p

mf

cresc.

12

f

cresc.

p

dim.

f

cresc.

dim.

p

cresc.

ff

13

f

dim.

p

p

scherzando

14

f

p

3

3

1

15

p *cresc.* *dim.* *pp* *ff* *f*

16

dim. *p* *dolce* *dim.* *pp* *p* *poco cresc.* *dim.*

17

pp *cresc.* *dim.* *pp* *ppol.* *marcato*

18

cresc. *ff* *f* *dim.* *p* *tr* *espr.*

19

cresc. *ff* *f* *energico* *sf* *marcato* *p*

20

espr. *marcato* *dim.* *p*

21

calando *p* *dim.* *poco cresc.* *dim.* *morendo* *ppp*

Musical score for "The Song of the Lark" by George F. Root. The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Allegretto". The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody starts with a forte (*sf*) dynamic, followed by a piano (*p*) dynamic, and then a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The melody is characterized by a series of eighth and sixteenth notes, with a final measure marked *dim.* (diminuendo) and *pizz.* (pizzicato). The second staff begins with a measure marked *51* in a box, followed by a piano (*p*) dynamic, and then a piano-piano (*pp*) dynamic. The melody continues with a series of eighth and sixteenth notes, ending with a final measure marked *pp*.

IV.

Presto (♩ = 138)

3 *p* *mf* *p*

cresc. *f* *p* 1

52 *f* *f* *sf simile* *sf*

sf *sf* *sf* *sf* *sf*

53 *sf* *sf* *sf p* *cresc.* *sf* *G. P.* 1

54 *p* 2 *mf*

f *p* 1

55 *dim.* 6

Violino II.

Violino II. Musical score for measures 41 through 50. The key signature is one flat (B-flat). The score includes various dynamics and articulations:

- Measure 41: *f*, *sf*, *sf*, *p*, *cresc.*, *mf*
- Measure 42: *p*, *cresc.*, *mf*, *dim.*
- Measure 43: *mf*, *p dolce*
- Measure 44: *mf*, *dim.*
- Measure 45: *mf*, *cresc.*, *sf*, *mf*, *dim.*
- Measure 46: *ppp*, *pp dolce*
- Measure 47: *poco cresc.*, *p*
- Measure 48: *morendo*, *ff*, *sf*, *sf*, *sf*, *sf*
- Measure 49: *sf*, *sf*, *sf*, *ff*
- Measure 50: *f*

Violino II.

II.

Adagio espressivo. ♩. 50.

Violino II. Musical score for measures 22 through 26. The key signature is one flat (B-flat). The tempo is Adagio espressivo. The score includes various dynamics and articulations:

- Measure 22: *p*, *poco cresc.*, *mf*, *p*
- Measure 23: *cresc.*, *f*, *espr.*, *3*
- Measure 24: *pp*, *espr.*, *mf*, *p*
- Measure 25: *p cresc.*, *mf*, *dolce*, *f*, *dim.*
- Measure 26: *espr.*, *p cresc.*, *f*, *dim.*

Violino II.

Measures 27-30 of the Violino II part. Measure 27 begins with a *p* dynamic and a *cresc.* marking. Measure 28 features a *mf* dynamic and a *dim.* marking. Measure 29 includes a *3* (triple) and a *pespr. cresc.* marking. Measure 30 starts with a *ten.* (tension) marking and a *p* dynamic, followed by a *dolce* marking and a *dim.* marking.

III.

Measures 31-32 of the Violino II part. Measure 31 begins with a *sf p* dynamic and a *cresc.* marking, followed by a *mf* dynamic and a *dim.* marking. Measure 32 starts with a *p* dynamic and a *cresc.* marking, followed by a *mf* dynamic and a *dim.* marking.

Violino II.

Measures 33-40 of the Violino II part. Measure 33 begins with a *3* (triple) and a *marc.* (marcato) marking, followed by a *mf* dynamic and a *cresc.* marking. Measure 34 features a *sf p* dynamic and a *cresc.* marking, followed by a *f* dynamic and a *dim.* marking. Measure 35 starts with a *ppp* dynamic and a *sul G.* (sul G-clef) marking. Measure 36 begins with a *3* (triple) and a *sf p* dynamic, followed by a *cresc.* marking and a *mf* dynamic. Measure 37 starts with a *7* (seventh) and a *p* dynamic, followed by a *dim.* marking. Measure 38 begins with a *1* (first) and a *dolce* marking, followed by a *pp* dynamic. Measure 39 starts with a *pizz.* (pizzicato) marking and a *p* dynamic, followed by a *arco* (arco) marking and a *sf* dynamic. Measure 40 begins with a *7* (seventh) and a *dim.* marking.

À MONSIEUR M. POPOW.

Cinquième
QUATUOR
pour deux Violons, Alto et Violoncelle

par
Serge Im. Cameriew.

OP. 13.

Partition Pr. 1.50

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1903

St. ... ourg, dépôt général chez J. Jurgenson, Morskaia 9

2456, 2459.

Inst. Ltd. de C. G. Rosen, G. m. b. H. Leipzig

5^{ème} Quatuor.

Viola.

I.

Serge Iw. Tanéïew, Op.13.

Allegro con spirito. (♩ = 108.)

Musical score for Viola, Part I, measures 1-55. The score is in 3/4 time, key of D major. It begins with a piano (p) dynamic and a first ending bracket. The music features various dynamics including *cresc.*, *dim.*, *ben tenuto*, *mp*, *mf*, *ff*, *sf*, *tr*, *pscherzando*, *espress. marc.*, *p poco cresc.*, *dim.*, *pp*, *ff*, *sf*, *dim.*, *p dolce*, and *marcato espress.*. There are five first ending brackets numbered 1 through 5.

Viola.

Musical score for Viola, Part II, measures 70-85. The score is in 3/4 time, key of D major. It begins with a piano (p) dynamic and a first ending bracket. The music features various dynamics including *sf*, *pespr.*, *cresc.*, *dim.*, *a tempo*, *tr*, *poco cresc.*, *sf*, *p*, *tr*, *a tempo*, *pizz.*, *arco*, *pp*, *p*, *pp*, *mf*, *dim.*, *f*, *p*, *cresc.*, *mf*, *dim.*, *tr*, *tr*, *pizz.*, *cresc.*, *sf*, *p*, *G.P. 78 Prestissimo.*, *arco*, *cresc.*, *f sf*, *1*, *sf*, *cresc.*, *ff*, *p*, *2*, *pizz.*, *pp*.

Viola.

59 1 *pdim.* *mf* *f*

60 *ff* *sf* *fff* *sf*

61 *dim.* *p* *pp* *p*

62 2 1

63 *scherzando*
p(a tre battute)

64 *poco cresc.* *mf*

65 *dim.* *p* *dim.*

66 *p* *cresc.* *f* *p*

67 *f* *p*

68 *sf simile* *sf*

69 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *cresc.* *sf* *sf* *ff* *sf*

Viola.

6 *cresc.* *sf* *dim.* *p* *tr*

7 *cresc.* *ff* *sf* *sf* *sf* *sf*

8 *energico* *f* *sf*

9 *sf* *p* *dim.*

10 1. *poco cresc.* *p* *p*

2. *poco cresc.* *dim.* *pp* *p*

11 *mf* *espr.* *dim.*

12 *cresc.* *sf* *dim.* *sf* *sf* *sf* *sf*

cresc. *f* *dim.* *sf* *dim.*

sf *cresc.* *dim.* *cresc.*

ff *sf* *sf* *p*

Viola.

13 *scherzando* *sf sf sf* *tr*

14 *espr.* *p marcato* *mf dim. p cresc. dim. pp*

15 *ff sf dim. p dolce* *dim.*

16 *pp p poco cresc. dim. pp p*

17 *espress.* *cresc. dim. pp marc.*

18 *cresc. ff sf sf sf sf*

f energico sf sf sf

Viola.
IV.

Presto. (♩ = 138.)

p mf

p cresc. f p

1 *f sf simile* 52

53 3 *sf cresc. sf sf cresc. sf f*

G.P. 54 *p 1*

mf p cresc. f p

4 55 *p*

56

57 *V* 1

Viola.

Musical score for Viola, measures 44-51. The score is written in 3/4 time with a key signature of one flat (B-flat).
 Measure 44: *mf*, *p dolce*.
 Measure 45: *f*, *f*, *dim.*.
 Measure 46: *ppp*, *pp dolce*.
 Measure 47: *p*, *morendo*.
 Measure 48: *ff*, *f*, *f*.
 Measure 49: *ff*.
 Measure 50: *sf*, *sf*, *f*.
 Measure 51: *cresc.*, *mf*, *dim.*, *pizz.*, *p*.

Viola.

Musical score for Viola, measures 19-26. The score is written in 3/4 time with a key signature of two sharps (F# and C#).
 Measure 19: *p*, *marcato*.
 Measure 20: *dim.*, *p*, *poco*.
 Measure 21: *cresc.*, *dim.*, *calando*, *ppp*.
 Measure 22: *dim.*, *morendo*.
 Measure 23: *espr.*, *p*, *cresc.*, *f*, *mf*, *p*.
 Measure 24: *p*, *cresc.*, *f*, *espr.*, *dim.*, *p*, *cresc.*.
 Measure 25: *molto espr.*, *f*, *mf*, *3*, *3*, *3*, *dim.*, *p*, *cresc.*.
 Measure 26: *p*, *cresc.*, *f*, *espr.*, *dim.*, *p*, *cresc.*.

Adagio.

II.

Musical score for Viola, measures 19-26, Adagio section. The score is written in 3/4 time with a key signature of two sharps (F# and C#).
 Measure 19: *p*.
 Measure 20: *p poco cresc.*, *mf*, *p*.
 Measure 21: *p*.
 Measure 22: *cresc.*, *f*, *3*, *3*, *pp*.
 Measure 23: *espr.*, *p*, *cresc.*, *f*, *mf*, *p*.
 Measure 24: *p*, *cresc.*, *f*, *espr.*, *dim.*, *p*, *cresc.*.
 Measure 25: *molto espr.*, *f*, *mf*, *3*, *3*, *3*, *dim.*, *p*, *cresc.*.
 Measure 26: *p*, *cresc.*, *f*, *espr.*, *dim.*, *p*, *cresc.*.

Viola.

Measures 27-30 of the Viola part. The music is in 3/4 time with a key signature of one flat. Measure 27 starts with a piano (*p*) dynamic and includes a *fespr.* marking. Measure 28 features a crescendo (*cresc.*) and a piano (*p*) dynamic. Measure 29 includes a piano (*p*) dynamic and a *espr.* marking. Measure 30 includes a piano (*p*) dynamic and a *espr.* marking.

Allegro molto. (♩=80.)

III.

Measures 31-33 of the Viola part. Measure 31 starts with a piano (*p*) dynamic and includes a *cresc.* marking. Measure 32 includes a piano (*p*) dynamic and a *dolce* marking. Measure 33 includes a piano (*p*) dynamic and a *ppp* marking.

Viola.

Measures 34-43 of the Viola part. Measure 34 starts with a fortissimo (*ff*) dynamic. Measure 35 includes a fortissimo (*ff*) dynamic. Measure 36 includes a piano (*p*) dynamic and a *dolce* marking. Measure 37 includes a piano (*p*) dynamic. Measure 38 includes a piano (*p*) dynamic. Measure 39 includes a piano (*p*) dynamic. Measure 40 includes a piano (*p*) dynamic. Measure 41 includes a piano (*p*) dynamic. Measure 42 includes a piano (*p*) dynamic. Measure 43 includes a piano (*p*) dynamic.

À MONSIEUR M. POPOW.

Cinquième

QUATUOR

pour deux Violons, Alto et Violoncelle

par

Serge Iw. Camerew.

OP. 13.

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1903

St. Petersburg, dépôt général chez J. Jurgenson, Morskaja 9

2458, 2459

Inst. Lit. de C. G. Roeder, G. m. b. H. Leipzig

5^{ème} Quatuor.

Violoncello.

I.

Allegro con spirito. (♩ = 108)

Serge Iw. Tanéïew, Op. 13.

Violoncello part I, measures 1-66. The music is in G major (one sharp) and 2/4 time. It begins with a piano (*p*) dynamic and a tempo of 108 beats per minute. The piece is marked "Allegro con spirito". The notation includes various dynamics such as *p*, *mp*, *cresc.*, *dim.*, *f*, *ff*, *sforz.*, *pp*, and *espress. marc.*. There are also performance instructions like "pizz." (pizzicato), "arco" (arco), "ben tenuto" (well sustained), and "dol." (dolce). The piece features several first endings, marked with "1" in a box. The key signature changes to G minor (two sharps) at measure 67.

Violoncello.

Violoncello part II, measures 73-79. The music continues in G minor. It begins with a tempo change to "sostenuto" and a dynamic of *p*. The tempo then returns to "a tempo". The notation includes dynamics such as *p*, *cresc.*, *sf*, *pp*, *f*, and *ppp*. Performance instructions include "pizz." (pizzicato), "arco" (arco), and "tr." (trill). The piece features several first endings, marked with "1" in a box. The key signature changes back to G major (one sharp) at measure 80.

Violoncello.

65 *dim.* *p*

66 *dim.* *p* *cresc.* *f*

67 *p* *pizz.* *cresc.* *f* *p*

arco *dim.* *f*

68 *pizz.* *f* *arco*

69 *cresc.* *cresc.* *sf* *sf*

70 *G.P.* *pizz.* *1* *p* (a tre battute)

arco

71 *cresc.* *sf* *p cresc.*

72 *sostenuto* *a tempo* *poco* *sf* *p*

Violoncello.

7 *p* *cresc.* *ff* *sf* *sf* *f* *f*

f energico

8 *p*

9 *dim.* *pp* *p*

poco cresc. *p* *p*

10 *pizz.* *arco* *pizz.* *arco* *pp* *dim.* *sf* *mf* *dim.* *p* *pizz.*

arco *mf* *pizz.* *arco* *pizz.* *arco* *f*

12 *cresc.* *f dim.* *p* *sf*

p cresc.

13 *ff* *sf* *sf* *dim.* *p*

Violoncello.

Violoncello score, measures 1-21. The music is in G major (one sharp) and 2/4 time. It features a variety of dynamics including *p sf*, *sf*, *p*, *mf*, *dim.*, *pp*, *ff*, *cresc.*, *dim.*, *poco cresc.*, *espr. marc.*, *energico*, and *calando*. The score includes several slurs, accents, and a first ending bracket at measure 14. Measure numbers 14, 15, 16, 17, 18, 19, 20, and 21 are indicated in boxes.

Violoncello.

Violoncello score, measures 57-64. The music is in G major (one sharp) and 2/4 time. It includes dynamics such as *pizz.*, *arco*, *cresc.*, *dim.*, *mf*, *ff*, *fff*, *pp*, and *p*. The score features slurs, accents, and a first ending bracket at measure 63. Measure numbers 57, 58, 59, 60, 61, 62, 63, and 64 are indicated in boxes.

Violoncello. IV.

Presto (♩ = 138)

p

p

pizz. *cresc.* *f* *p*

f

52 *pizz.* *arco*

53 *sfp* *f* *sfp* *cresc.* *f* *f dim.* *p* *G. P.* *1*

54 *1*

p *pizz.* *cresc.* *f* *p*

55 *arco* *dim.* *p*

56

Violoncello.

Adagio espressivo. (♩ = 50) II.

p *poco cresc.* *mf* *dim.* *p cresc.* *2*

22 *f* *p espress.* *pp* *p* *pp* *mf*

23 *p* *p cresc.*

24 *25* *3* *3* *3*

p cresc. *f* *mf* *dim.*

26 *1* *molto espr.* *1*

27 *mf* *p* *mf molto espr.*

28 *cresc.* *f* *p*

29 *mf* *dim.* *p* *dim.* *pp* *espr.* *p cresc.*

30 *espr.* *cresc.* *f* *dim.* *p*

Violoncello.

III.

Allegro molto (J. 50)

Violoncello part, measures 1-40. The score is in bass clef with a key signature of one flat (B-flat). The tempo is Allegro molto (J. 50). The music features various dynamics including *f*, *pizz.*, *arco*, *sf*, *mf*, *dim.*, *p*, *cresc.*, *sfz*, *ppp*, and *ff*. Measure numbers 1, 6, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40 are indicated in boxes. The piece concludes with a *f* dynamic in measure 40.

Violoncello.

Violoncello part, measures 41-51. The score continues in bass clef with a key signature of one flat. Dynamics include *pizz.*, *arco*, *sf*, *mf*, *p*, *cresc.*, *ppp*, *f*, *dim.*, *pp*, *morendo*, *ff*, *sf*, *tr*, and *pp*. Measure numbers 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, and 51 are indicated in boxes. The piece concludes with a *pp* dynamic in measure 51.

À MONSIEUR M. POPOW.

Cinquième
QUATUOR
(La)
pour deux Violons, Alto et Violoncelle

par
Serge Im. Caméïew.

OP. 13.

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SERVICE

8 Wilton Grove, London SW19 3QX

Phone/Fax: 020 8540 2708

e-mail: mertonmusic@argonet.co.uk

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